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First Gretchen scenes before Faust's forest seclusion, in July, August and September. Scene 'Street,' perhaps in July, first scene 'Marthen's Garden,' in August, other meetings in the garden, in September.

Scene 'Forest and Cavern,' in October.

Second scene 'Marthen's Garden,' some pleasant day in November.

Scene 'At the Well,' in December or January. (Lieschen speaks of spinning, an occupation for winter evenings.)

Now is an interval of several months, during which time Faust sees Gretchen until toward the end of that period her mother dies. Then follow the three scenes of Gretchen's agony :

Scene 'Zwinger,' a short time before the Valentin scene. (Spring flowers are well advanced at that time in South Germany.)

'Valentin' scene, at the end of April.

Scene 'Cathedral,' some time after that.

With Gretchen's swoon at the end of the cathedral scene, ends the first part of the love tragedy. There follows an interval of many months, during which time Gretchen becomes a mother, drowns her child, wanders about, is put in prison, tried and sentenced to death, while Faust roams about and is 'lulled in insipid diversions.' Then follows the second part of the love tragedy :

Scene 'Walpurgisnacht,' on the first of May of the following year.

Scenes 'Dismal Day,' 'Night' and 'Prison,' directly after the 'Walpurgisnacht.'

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NOTES ON PRUDENTIUS.

(1) A HYMN OF WATTS' AND ONE OF PRUDENTIUS'.

Watts' well-known funeral hymn, whose first stanza in the original edition (*Reliquiae Juveniles*, London, 1734, p. 250) is,

Unvail thy Bosom, faithful Tomb,
Take this new Treasure to thy Trust,

And give these sacred Reliques Room
To seek a Slumber in the Dust,

seems somewhat like an echo of Prudentius (*Cath.* 10. 125-8, 133-140) :

Nunc suscipe, terra, fovendum,
Gremioque hunc concipe molli ;
Hominis tibi membra sequestro,
Generoso et fragmina credo.

.

Tu depositum tege corpus ;
Non inmemor illa requiret
Sua munera Fictor et Auctor,
Proprieque ænigmata vultus.

Veniant modo tempora justa
Cum spem Deus inpleat omnem ;
Reddas patefacta necesse est
Qualem tibi trado figuram.

Julian, *Dict. of Hymnology*, p. 291, speaks of a cento made from this hymn, beginning *Jam mæsta quiesce querela*, and consisting of stanzas 31 (30?), 15, 10-12, 32-36 (31-35?). He says : 'It was for generations a favorite funeral hymn among the Lutherans, and was sung in Latin in some parts of Germany till very recent times. Abp. Trench, in giving st. 31-44 in his *Sac. Lat. Poetry*, speaks of them as the "crowning glory of the poetry of Prudentius." It has been tr. into English direct from the Latin, and also through the German' (but no English translation that he cites is as early as the eighteenth century ; for an apparent exception, see p. 822).

Prudentius' *Cathemerinon* may now be found in the Temple Classics (Latin and English), the translation being made by R. Martin Pope and R. F. Davis.

Watts' hymn has been garbled in the hymn-books. The original of 2³⁻⁴ is :

Can reach the lovely Sleeper here,
And Angels watch her soft Repose.

Of 3³ :

Rest here, fair Saint ; till from his Throne

Of 4⁴ :

She must ascend to meet her Lord.

The reason for the changes made by the compilers of hymn-books is evident.

(2) BROWNING'S *Rabbi Ben Ezra* AND
PRUDENTIUS' *Epilogue*.

The figure of the potter, as applied to the shaping of man, and found near the close of *Rabbi Ben Ezra*, is expressed or suggested by various Biblical texts, such as Isa. 45. 9 ; 64. 8 ; Jer. 18. 1-4 ; Eccclus. 33. 13 ; 38. 29, 30 ; Wisd. 15. 7 ; Rom. 9. 21-23 ; and 2 Tim. 2. 20, 21, the last, perhaps, having special relevance to the poem.

It is interesting to note that the thought of 2 Tim. 2. 20, 21 has been developed by Prudentius in his *Epilogue*. As translated by Mr. R. F. Davis (Temple Classics : *The Hymns of Prudentius*, translated by R. Martin Pope), this portion runs :

The rich man's halls are nobly furnishèd ;
Therein no nook or corner empty seems ;
Here stands the brazen laver burnishèd,
And there the golden goblet brightly gleams ;
Hard by some crock of clumsy earthen ware,
Massive and ample lies a silver plate ;
And rough-hewn cups of oak or elm are there
With vases carved of ivory delicate.
Yet every vessel in its place is good,
So be it for the Master's service meet ;
The priceless salver and the bowl of wood
Alike He needs to make His home complete.

Therefore within His Father's spacious hall
Christ fits me for the service of a day,
Mean though I be, a vessel poor and small,—
And in some lowly corner lets me stay.
Lo, in the palace of the King of Kings
I play the earthen pitcher's humble part ;
Yet to have done Him meanest service brings
A thrill of rapture to my thankful heart :
Whate'er the end, this thought will joy afford,
My lips have sung the praises of my Lord.

May Browning have owed something to this passage ?

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NOTE ON *HAMLET*.

In *Hamlet* iv, iii, the King, apostrophising the King of England, says :—"Thou mayst not coldly set Our sovereign process." The commentators are bothered by this phrase, but no one has any-

thing plausible to suggest. Pope, in his arbitrary fashion, changes it to "let." Mason and the Clarendon editors consider it equivalent to "set at nought." But to strain "set a process" until it means "set a process at nought," is, to my thinking, to crack the wind of the poor phrase.

I think it should be *sit*, "withstand," "disobey," perhaps from OE. *ætsittan*.

The word occurs in the thirteenth and fourteenth centuries in the forms *atsit*, *asit* (instances in *Oxf. Dict.*), and in the fifteenth as *sit* : "durst scho neuer sit summondis that scho hard him say" (*Rauf Coilgear*, 99) ; "He durst not sit anys my summondis" (Dunbar, *Twa Mariit Wemen*, 319). It was in use in Shakespeare's time, as we may see in Donne, *Serm.* cl, where we have the identical phrase, "sit a process," for "disobey a command." "God turns their rivers into blood : Pharaoh *sits that process*."

The collocation of the phrases "sit summons" and "sit a process" suggests a legal use of the word.

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SOME RECENT FRENCH PLAYS.

IV.

We have seen in *Notre Jeunesse* a light comedy where the old habit of pleasing by froth is confused—and not harmonized—with a desire to conform to the standard of the Théâtre Français by throwing in a dash of situation and streaks of character ; and in *Les Affaires* a drama of one interest, brutal, actual, unpleasing, but powerful ; we pass to higher ground in the *Duel* of Henri Lavedan.

This play was first performed in April, 1905, and Paris was prompt to award it a deserved admiration. Its author, an academician, was previously known by his *Prince d'Aurec* and his *Marquis de Priola*.

In *Le Duel* we are transported to a realm of lofty ideality ; we see character as it may be rendered noble, and high human action as it may be enfolded, permeated with spiritual essences. These souls are not finely moved but to fine issues. Yet